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|---------------------|-------|--|-----------------------------|--|------------|-----------|---|---|
| Anna Pasztor | 1 | videographer.ny@gmail.com | Blue Dance | Mixed Media on Canvas | 8” x 6” | \$150.00 |  | <p>As a former performer, I am never completely detached from my imaginary audience. At first, I have an analytical approach to narrative structures, an attitude originated by my academic studies in literatures. However, I tend to express myself in a more abstract way by rhythms and textures - an obvious reminiscence of my former life as a choreographer. Living in different cultures increased my predilection for mixed forms of expression. I am constantly searching for my own artistic language that I find meaningful in the context I live in.</p> <p>Theater gave me the key to understand how to dissect human relationships. Dance helped me to come within reach of the abstract meaning of creative work and the infinite ways to present the human body. I have always been eclectic, enjoying, and mixing together apparently mismatching peoples, meals, music, and films finding in them the occult possibility, and secret longing for unification. I am seduced by the infinite possibilities of digital work, at the same time, I need to return to work in real space with real materials as I miss that sensory experience. Hence, my process goes through several art forms sometimes in the same project.</p> <p>Being an immigrant, the “Other” since I left Budapest in 1991, has certainly influenced my vision about the human condition.</p> |
| | 2 | | Music Improvisation - Forte | Mixed Media on Canvas | 8” x 6” | \$150.00 |  | |
| | 3 | | Why Didn't You Trust Me | Aluminum Print | 16” x 13” | \$800.00 |  | |
| Barbara Jaye Wilson | 1 | catchthenoise@aol.com | 128 Subplot Details | Acrylic and collaged book page on stretched canvas | 9” x 12” | \$400.00 |  | <p>During the pandemic lockdown murky human-like figures barged into my paintings—unexpected, uninvited guests. The intruders lined up across the painting to join precariously-balanced images of old TVs.</p> <p>The figures are painted over collages made of bookpages, and therefore are part of <i>Before the pages turn to dust, Brenda Midnight revised</i>, an ongoing evolving series that began in the late 1990s as my six-book mystery series. In the 2000s I started to “revise” the words in the books, cutting out a few at a time and gluing them to non-objective paintings. The deep red painted words, figments lifted from earlier “revisions,” could be what these murky intruders are saying, could be what is being said about them, could be coming from the TVs, or could be about something else entirely.</p> <p>In time, as so much life was happening on screens, the TV images became aggressive. Deep red shapes blast from their screens, strong enough to smear the figures. Many of the “revised” words turned into stories about story-telling—so much so they oozed over onto the sides of the canvas. These new works demanded a new series title: <i>It takes strength to bludgeon a novel to death</i>.</p> <p>Barbara Jaye Wilson is a multimedia artist and writer.</p> |
| | 2 | | Book Stuck | Acrylic and collaged book page on stretched canvas | 9” x 12” | \$400.00 |  | |
| | 3 | | Story Fell | Acrylic and collaged book page on stretched canvas | 9” x 12” | \$400.00 |  | |
| Carmen Einfinger | 1 | carmeneinfinger@gmail.com | Gloria | Acrylic and stitching on canvas and fabric | 84” x 70” | \$2000.00 |  | <p>Carmen Einfinger is not interested in the research for a particular and always recognizable style, but more in the idea, inspired by the historical avant-gardes, that art and life are two side of the same coin. She also presents an ethnic pattern, a quest which in abstraction reveals a rich and pleasant decoration effect. Einfinger then tries to take her actions, her artistic interventions, back to her own experiences around the world, in a successful attempt to bind together in and out, form and content, ability to paint and expansion of this practice to the less conventional objects and to places which are not considered as part of art.</p> |
| | 2 | | The Spiritualist | Acrylic and stitching on canvas | 55” x 44” | \$1000.00 |  | |
| | 3 | | Stingray | Painted Soft Sculpture, acrylic, stitching and fiberfill | 42” x 40” | \$550.00 |  | |








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| | 4 | | Martha Stewart | Fabrics sewn | 99" x 90" | \$3000.00 |  | |
| Carolyn Ratcliffe | 1 | carolynratcliffe@icloud.com | Lotus Leaf & Dragonfly | Digital Photograph, Ink Jet Print | 11" x 14" | \$300.00 |  | <p>When we went into Lockdown for COVID 19, the Gardens were my refuge. It was a place where one could go, be out of doors and as GreenThumb had issues guidelines that the Community Gardens could not open to the public and only for gardeners to maintain the gardens, I would walk the dog and go to the garden. The flowers, particularly the clematis never ceased to amaze me with their variety and and incredible beauty.</p> <p>Two of the images are from the gardens which played an important part in the lives of so many of us who live in the East Village, offering respite from the isolation imposed by the Covid restrictions. Nature has a healing calming effect on the psyche and is especially important in times like this. the Batata Drummers led the LUNGS Spring Awakening parade celebrating the reopening of the Loisiada Community Gardens on May 1, 2021.</p> |
| | 2 | | Blue Waterlilly | Digital Photograph, Ink Jet Print | 11" x 14" | \$300.00 |  | |
| | 3 | | White Nymphia & Dragonfly | Digital Photograph, Ink Jet Print | 11" x 14" | \$300.00 |  | |
| Dennis Edge | 1 | dennisedge@earthlink.net | American Kestrel 1 | Photograph | 25x19 | \$300.00 |  | <p>"Birding walks and photography in Tompkins Square park have been sustaining for me through the worst of the covid 19 pandemic."</p> |
| | 2 | | American Kestrel 2 | Photograph | 25x19 | \$300.00 |  | |
| Eileen Doster | 1 | eileendosternyc@gmail.com | Obsidian #1 | Acrylic on denim fabric 2021 | 11 1/2" x 20 1/4" | \$400.00 |  | <p>Shortly after the onset of the pandemic, I became ill. I had to stop teaching and I was in bed for two and a half months. My three children cared for me and ran our home. As their father had recently passed this was an unsettling time for them and for myself. One year later I am still unable to teach and am considered a long-term covid patient in addition to my other pre-existing health problems.</p> <p>I began doing small to midsize work in my home as opposed to my studio. I work when I am able and when I become short of breath or dizzy, I lay down. I often think of the artist Frida Kahlo, who painted in bed during her many periods of ill health. One of the things I like about an in-home studio is looking at a work in progress before going to sleep and looking at it again upon waking. My senses are sharper and it helps me develop a keen relationship with the work. I believe many artists are well suited for periods of shut down if they have an isolated way of working, or technology can assist them in their purpose.</p> <p>The covid pandemic has increased the intimacy in my work. I am an "Intimicist". I believe in the quality of interaction between the art and the viewer. At this time in history, we are enticed to interact with a screen, all alone, as opposed to interacting with another human being or a handmade object. It is, for this reason, I venture that the importance of making art cannot be overestimated.</p> |
| | 2 | | Flaxen Luster #1 | Acrylic on canvas 2021 | 11" x 14" | \$400.00 |  | |
| | 3 | | Flaxen Luster #2 | Acrylic on canvas 2021 | 11" x 14" | \$400.00 |  | |







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| EJay Sims | 1 | ejaysims@hotmail.com | Dog | Digital C Print | 10x10 print, 12x12 framed | \$300.00 |  | I grew up as a child of military parents, both of them... and the past couple years remind me of a term they used... SNAFU ... Situation Normal All Fucked UP... referring to a regular or normal activity or situation that, for a reason or another, turns awfully bad. Over the past 2 years the only place I could safely go that wasn't "all fucked up" was out onto my roof garden. I made and installed these simple wire sculptures... and left them to entwine in morning glory vines. |
| | 2 | | Face | Digital C Print | 10x10 print, 12x12 framed | \$300.00 |  | |
| Esther Mizrahi | 1 | ruthoisteanu@gmail.com | A-1 | Ink on paper | 11" x 14" | \$200.00 |  | My career started designing handbags, clothing, jewelry, children's wear and dolls. My collages, drawings and paintings have been shown at: Ceres Gallery, Spring Street Studios, Museum of Arts and Design, Carter Burton, Roosevelt Island, Battery Park Conservancy, Tompkins Square Library, Education Alliance, Hamilton House, SVA, Arts Students League, F.I.T., Buenos Aires and Theater for the New City. |
| | 2 | | this is what a human is | Paint and Ink on paper | 11" x 13" | \$200.00 |  | |
| | 3 | | truth is now a lie | Ink on paper | 11" x 15" | \$300.00 |  | |
| Francine Lange | 1 | franceonisland@gmail.com | Dancing at the Paris Theater | Photograph | 8" x 10" | \$125.00 |  | What is "normal" anyway? If I see a theatergoer taking her seat and my camera's shutter slows the movement so the resulting image looks like a dancing figure (such as the one in "Dancing at the Paris Theater"), who's to say which is normal? Or when I shoot through a glass wall, where shadowy figures stand, what is really there? |
| | 2 | | Shimmery Shimmery | Photograph | 8" x 10" | \$125.00 |  | In the past couple of years, during this upheaval in our country from the still-lingering Covid pandemic, people seems to be reaching, searching for a new normal. The craziness that has descended on our society – due to our individual and collective responses to this event – has changed us. |
| | 3 | | Moonrising | Photograph | 8" x 10" | \$125.00 |  | Art has always documented the normal and the crazy. I add my work to the mix. |
| George Hirose | 1 | george.hirose@gmail.com | Smiling Hogshead Ranch, 2019 | Archival pigment print | 13x17 | \$100.00 |  | In Memory of Daniel Polnau, RIP Puppet Master and cosmic world traveler Daniel Polnau passed away suddenly of a heart attack in January of 2020, just before the onset of the pandemic. Over the years, I had the honor of working alongside him making puppets, props and other creations |








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| | 2 | | Garbagia, La Plaza Cultural, 2017 | Archival pigment print | 13x17 | \$100.00 |  | <p>for several parades and puppet spectacles on the Lower East Side as part of Junktown Duende and the Garbagia Collective.</p> <p>Although he lived in Minneapolis, Minnesota, Daniel loved NYC and travelled here frequently for creative collaborations. He was a unique individual, an amazing artist who shared his vision and generosity with our community and school children through the Loisaída Center and the community gardens. These images are a tribute to some fun times, his legacy and the everlasting impact he had on so many. Rest in peace with the angels Daniel, we miss you dearly...</p> |
| | 3 | | Staten Island Boat Graveyard, 2018 | Archival pigment print | 13x17 | \$100.00 |  | |
| Gilda Pervin | 1 | gfpervin@earthlink.net | In the Grove, 2021 | Acrylic paint on paper | 7-3/8" x 5" | \$350.00 |  | <p>Years ago I had a friend who had to enter a psychiatric hospital every spring for a few months. Then one year she realized all she needed to do to avoid hospitalization was to <u>act</u> normal.</p> |
| | 2 | | The Great Escape, 2020 | Acrylic paint on paper | 8-3/4" x 5" | \$350.00 |  | |
| | 3 | | The Return, 2021 | Acrylic paint on paper | 10" x 13" | \$475.00 |  | |
| Gretchen Van Dyk | 1 | gretchen.vandyk@gmail.com | Go Duck Go | Collage & watercolor | 10x7 | Price upon request |  | <p>My name is Gretchen Van Dyk and after many years of working as a CAD artist in the textile field, I am happy to paint patterns and designs in watercolors and the transform them into birds, flowers, tea pots with glue into colorful collages</p> |
| | 2 | | I don't know what to call the chicken | Collage & watercolor | 12x9 | Price upon request |  | |
| | 3 | | Midnight Floral | Collage & watercolor | 12x9 | Price upon request |  | |
| Jerry Pagane | 1 | jpaganesigns@yahoo.com | Autumn | Color pencil, watercolor | 44x30 | \$800.00 |  | <p>The drawings are about deaf culture life and reveal my identity as a deaf artist.</p> |








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| | 2 | | Health Care Workers | Color pencil, watercolor | 44x30 | \$800.00 |  | |
| | 3 | | Heroes, Thank you | Color pencil, watercolor | 44x30 | \$800.00 |  | |
| Joan Meyer | 1 | jemeyer2001@gmail.com | The Bird That Crashed in the Ruins | Oil on canvas | 24x30 | \$2800.00 |  | <p>Joan Meyer is a New York City based artist who has been refining her style and skills for over 25 years. Her earliest artistic influence came from a combination of tutoring from her artist sister and learning basic woodworking from her father. This creativity was fed through a very active imagination and hours of exploration and invented games in the rich countryside, streams and forests of upstate New York where she spent her childhood.</p> <p>Meyer's work has been recognized in Art in America magazine, The Miami Herald, Interview Magazine, South Florida Magazine, Art & Antiques Collector's Sourcebook (Spring '08) and Time-Out, NY. She has won numerous awards and fellowships, had five solo shows, and spoken as the guest artist at art schools and museums.</p> <p>Meyer is an Exhibiting Artist member of The National Arts Club. She currently teaches fine arts in New York City.</p> |
| | 2 | | The Consumption of Matter | Oil on canvas | 11x14 | \$1200.00 |  | |
| | 3 | | The Devil is even Holding his Nose | Oil on canvas | 14x11 | \$620.00 |  | |
| Jorge Calvo | 1 | octopusfalling@gmail.com | Untitled #1 | Polaroid negative (scan with words) Digital print | 11x17 | \$150.00 |  | <p>My work is an investigation of the relationship between sound and image. My process is accidental. I come across images or sounds in my daily experience and transform them through the video camera or computer. In the same way I used to stare up at the clouds as a child to see how white puffs could become fantastical worlds, I allow the urban landscape of my everyday life be transformed through my imagination and technology to bring forth a deeper level of experience.</p> |
| | 2 | | Untitled #2 | Works are a combination of digital and analog | 11x17 | \$150.00 |  | |
| | 3 | | Untitled #3 | Works are a combination of digital and analog | 11x17 | \$150.00 |  | |
| Kathy Cruetzberg | 1 | klcreutzburg@gmail.com | Cycles 1 | Ink & charcoal on paper | 9x12 | \$125 each / \$475 series |  | <p>More recently, I have begun multiple studies and series about water. It seems like the perfect, elusive subject because it flows along paths in the form of rivers or streams. Water is forceful at times, yet it also stands still and splashes into droplets. When it moves across the landscape, it appears almost gestural when viewed from above, or when it falls against rocks. Surface waves emerge as patterns, often overlapping as if</p> |

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| | 2 | | Cycles 2 | Ink & charcoal on paper | 9x12 | \$125 each / \$475 series |  | each stream were separate. My sculptures capture elements of the natural world synthesized with man-made and found objects. |
| | 3 | | Cycles 3 | Ink & charcoal on paper | 9x12 | \$125 each / \$475 series |  | |
| | 4 | | Cycles 4 | Ink & charcoal on paper | 9x12 | \$125 each / \$475 series |  | |
| Ken Eker | 1 | kenecker@earthlink.net | 9-11-21 1/2 MD | Mixed media on paper | 12x9 | \$350.00 |  | My mixed media drawings are part of an ongoing examination regarding energies inherent in nature. |
| Kristan Enos | 1 | kecamera@gmail.com | Compliance | Acrylic on canvas | 24x16 | \$200.00 |  | instagram.com/kris.enos/ I am a NYC based artist living in the East Village for thirty six years, with a background in photography. For over forty five years I have shot large, medium, and small format, film negative, Polaroid and Fuji instant, along with digital images. Originally taught to paint by my maternal grandmother starting at age seven, I moved away from it in my early twenties. When the global pandemic of COVID19 became a grim reality in the New York City area, jobs and businesses shut down during the lockdown of 2020 rolling into 2021. To keep our sanity, New Yorkers and all East Village artists that I knew, found new and different ways to express their art. While continuing to shoot pictures I gravitated back to my roots to the more tactile medium of painting to find peace. In my new painting titled Compliance 24"x16", acrylic on canvas mounted on wood panel. I tried going in a new direction by painting different colors on canvases, then I tore the canvas into strips. Weaving them back together in patterns, I let the long fringe of the vertical strips hang below the bottom of the wood panel that I mounted the woven strips onto. Creating a freer feeling, evoking levity to the piece. |
| Lois Carlo | 1 | carloedge2@gmail.com | Hollyhock | Gouache and watercolor on paper | 16x20 | Price upon request |  | Lois Carlo is a New York City artist and graphic designer who specializes in avian and botanical watercolors. She is currently a student at the New York Botanical Garden and the Art Student's League. |
| Lola Saenz | 1 | Instagram @lolaartesaenz | YIN YANG | Acrylic on canvas | 22x22 | \$1000.00 |  | Sáenz has been working on a body of work that consists of her self-portraits and a New York View series. Her paintings express her emotions, perceptions and pieces of her imagination. They express location and dislocation, loss and distortion. She sometimes adds poetry to her paintings to add more meaning. The result is that the art speaks all languages, indeed sings to spaces deep within each viewer, creating an environment in which feeling and responding are both |

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| | 2 | | Moody Blues | Acrylic on paper | 14x12 | \$225.00 |  | comfortable and natural. This is art for more than the eye to see. |
| Lorraine Forte | 1 | contact@lorraineforte.com | Finial | Archival print | 17x22 | \$600 / For both pieces \$800 |  | Lorraine Forte has lived in New York City for most of her life. Nocturnal, urban environments are the focus of much of her work. Her photographs are usually environmental and ambient rather than subject-driven, inviting the viewer into unique perspectives of film noir-like locations. Lorraine began shooting and printing her work as a teenager. After attending Parsons School of Design, she continued her photographic studies with Lisette Model, Larry Fink, and Inge Bondi from Magnum. Two recently published photography books by Lorraine Forte are in the NYU FALES library collection of downtown artists. Macchiato, a book of nocturnal black and white images offers a dreamlike progression through Edinburgh, Kyoto, Paris, New York, and other cities. The New-York Historical Society has a collection of 42 of these prints. Loisaïda Fireworks is a digital series taken from East Village rooftops that overlook annual fireworks displays. These images are an homage to the changing neighborhood of downtown New York and are annotated by abstractions of silver and white paint that have been added to roof tarmacs to deter climate change. |
| | 2 | | Eye Contact | Archival print | 17x22 | \$300 / For both pieces \$800 |  | |
| Maria Pizarro | 1 | maryjop621@aol.com | Floral Collage | Acrylic and mosaic on canvas | 20x20 | \$450.00 |  | With my colorful art I want to bring joy and happiness to the people. My inspiration came from my observation of nature; walking at the beautiful parks that we have at New York State and also landscapes from other states and countries. Through my artwork I want to express positive vibes and emotions “Art it’s an instrument to bring more Love and Peace to this world” |
| | 2 | | Park Memories | Acrylic and mosaic on canvas | 16x20 | \$350.00 |  | |
| Mark Rosenhaus | 1 | rosenhausdesign@gmail.com | Turning Head | Wire, metal, rubber, foil | 9x9x12 - mobile | \$250.00 |  | Movement and balance are the foundation of my work. Inspiration comes from Henri Matisse’s “The Dance” in its variety of form, motion, and mood. The point is to have fun and be involved. Kinetic energy in a 3-dimensional mobile for the ‘child within’ will entertain, educate and enlighten. More than the casual observer - now a participant - you instinctively anticipate and wish for the mobile to turn. Very discreetely (lest someone sees you acting like a child), blowing into a pinwheel rotates the arrangement into unpredictable energy. This is the importance of being hands-on in the physical world, not simply pressing a button. The other side of the brain’s scientific logic becomes the fascination of unrequited joy. Do I see a smile? In addition to visually entertaining, striking the keys creates a mini musical merry-go-round in the varied features of the face. Let’s celebrate the normalcy of happiness. Breaking the rules can wait. |
| Meg Boe Birns | 1 | marbirns@gmail.com | The Cat Will Know | Mixed media | 25x19 | Price upon request |  | I am an artist, but am also a Literature teacher and literary critic . I teach literature at The New School and at NYU and publish academic articles as Margaret Boe Birns, but I show as an artist under the name Meg Boe Birns. I have always though I had a Literature Self and an Art Self, and the slight difference in name expresses that. My Art Self works with paint, canvas, papier-mâché , clay, wood, metal and found objects to create pieces that do not subsume the materials within the content, but instead |

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| | 2 | | Dance the Orange | Mixed media | 22x16 | Price upon request |  | make the materials part of the subject matter. Whether abstract or figurative, my work will often integrate tactility into a design, but it is not the product of a conscious or intellectual plan; I believe I work within an intuitive context, as though the imagery springs directly from unconscious in the manner of automatic writing. This belief speaks to the three intuitive female artists for whom I feel a special affinity--Leonora Carrington, Yayoi Kusama, and, especially the fiber artist Judith Scott. Like the Andersen's Duckling, these are the Swans I want to swim with. |
| | 3 | | The Leaves are Full of Children | Mixed media | 30 inch round | Price upon request |  | |
| Meghan Meehan | 1 | meehanms@aol.com | Ensorcelling Atarexy | Mixed media | 8x10 | \$40.00 |  | I am an abstract artist whose work is bright and colorful. My work aims to combat the darkness and negativity in the world by showcasing cheerfulness, playfulness, creativity and imagination. If someone looks at my art and smiles then it has fulfilled its purpose. |
| | 2 | | Ephemeral Propriety | Mixed media | 8x10 | \$40.00 |  | |
| | 3 | | Equivocal Anomaly | Mixed media | 8x10 | \$40.00 |  | |
| Motomi Igarchi | 1 | motogamba@earthlink.net | Fly | Stone & Steel | 10" x 6 1/2" x 14 1/4" | Price upon request |  | <p>Ms. Igarashi is a ubiquitous presence in the NY early music scene. A first prize winner at the Aspen Music Festival Double Bass competition, Ms. Igarashi studied double bass with Eugene Levinson at the Juilliard School, in addition with Franco Petracchi and Duncan McTier. After graduating from the Juilliard studied viola da gamba in France and spent years in intensive study with Marianne Muller, Wieland Kuijken, and Paolo Pandolfo, and most recently studied lirone with Erin Headley. She plays the viola da gamba, violone, the baroque double bass and lirone with various groups such as The American Classical Orchestra, Anima, Artek, Bach Collegium Japan, Boston Baroque, the Concert Royal, Dryden Ensemble and REBEL, Orchestra of St. Lukes, Trinity Baroque Orchestra, both on the East coast and in Japan. She appeared as a soloist for NY Philharmonic Brandenburg Concert No.6.</p> <p>Ms. Igarashi appears in many of the above group's recordings and is featured in jazz and popular music, accompanying the likes of Brad Mehldau, Natalie Merchant and others, and movies like WarnerBrothers' Il Mistero di Dante, and Disney' Casanova.</p> <p>Ms. Igarashi is a board member of the viola da gamba society of Greater New York, a caretaker of instruments for the Gamba Society of America, and a teacher of master classes and work shops.</p> |
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| Onno De Jong | 1 | onno@circularcreation.net | Atlas | Steel | 3 feet circumference, 8 feet high | Price upon request |  | A self-portrait carrying the weight of the world. |
| Ruth Oisteanu | 1 | ruthoisteanu@gmail.com | Bahama Bathers | Paper collage | 12x8.5 | \$400.00 |  | <p>Ruth Oisteanu is an artist and jewelry designer who has lived in the East Village since 1975. She is now working solely in analog, cut and paste, collage using various themes such as travel, erotica, NYC, and conservation. She began doing collage in the 80s and her work can be viewed on Instagram under the name beadsbug. She has shown her art at the Thompkins Square library, Theater for the New City, Buecker and Harpsichords Gallery in Soho, and recently at the Mothership Gallery in Woodstock NY. She is also a contributor to the worldwide Mail Art movement began by the late, great Ray Johnson, sending her work to places from San Francisco to Japan to England and more. *Collage is an exciting way to reorganize the world into a less cohesive but more fascinating form. Long live collage! *</p> |
| | 2 | | Lady Liberty Weeps for America | Paper collage | 9x11 | \$400.00 |  | |
| | 3 | | The Watchful Eye | Paper collage | 11x8 | \$400.00 |  | |
| Sally Young | 1 | sallyonegun@gmail.com | Almost Identical Houses | Acrylic, corrugated cardboard, painted cut paper on board w/found frame | 20"x13" | Price upon request |  | <p>Sally Young Bio Sally Young is a mixed-media Artist/Photographer/Muralist and “Landscape” Painter/ Constructivist. After a short stint in TriBecA that introduced her to the abandoned West Side Highway and the Twin Towers’ landfill that became “the beach” she arrived to the Bowery. From there to the East Village/LES. Curiosity of buildings, their landscape, and eventually their history became part of her life. Her subject matter is Home and is often influenced by the landscape and the architecture of the Lower East Side of NYC where she has lived and worked as an artist since 1980. Other influences are the landscape of Detroit, where she grew up, and towns in partial decay, that she photographs from train windows while traveling. Home/loss of Home/where and what is Home, is always a central theme in her work. In addition to teaching art and “everything she knows” to young students at Greenwich House Youth Services in Greenwich Village... Sally continues to paint and make art, photograph and research buildings as well as the people who lived in them, write research papers, and somehow combine all of this in to paintings, photographs, mixed-media collages and constructions that enlighten the truth revealed in research and how all of this juxtaposes each other and at the same time connects.</p> |
| | 2 | | China Plates, Stacked Beds | Acrylic on corrugated cardboard on board w_painted paper cut-outs. | 13.5x13 | Price upon request |  | |
| | 3 | | Thought Process | Acrylic, painted paper cut-outs, pencil on corrugated cardboard on board with some mixed media | 12x12 | Price upon request |  | |

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| | 4 | | "Forest at Dawn" (Somewhere in Virginia) | Acrylic and paper cut-outs on board w/ found frame | 25x25 | Price upon request |  | |
| Sue Strande | 1 | suestrande@gmail.com | In There, Out There | Watercolor, WC Crayon and Ink on Arches HP 140lb | 10x14 | Price upon request |  | <p>Sue Strande received her MFA from the University of Wisconsin- Milwaukee and has been a long time Lower East Side resident. She also attended The Skowhegan School for Painting and Sculpture and The School of Visual Arts. She often worked as an educator and was Assistant to the Director of Jus de pomme Gallery which was in the East Village.</p> <p>Sue raised two children in the LES and her work has been exhibited at LaMama Gallery, Jus de Pomme Gallery, Salley Hawkins Gallery, Nada Gallery, EM Donahue Gallery, The Centre des arts contemporaine in Port au Prince, Haiti and The Turun Kulturikeskus in Turku, Finland.</p> <p>Her work, On the Horizon, was made specifically for this exhibition with the theme “LES Home Again” in mind while she combined a series of symbols that extend also to an image of a shared world view.</p> |
| | 2 | | Tattoos | Watercolor on 140 lb HP Arches WC Paper | 10x14 | Price upon request |  | |
| | 3 | | Sunset | Acrylic on canvas | 16x20 | Price upon request |  | |
| Valery Oisteanu | 1 | zendadanyc@earthlink.net | The Master of Asymmetrical Shoes | Collage print on canvas | 16x11 | \$500.00 |  | <p>Valery Oisteanu, poet and artist has been creating artworks since the 70s, mostly drawings, collages and watercolors. He has been showing his art in NYC and abroad in galleries and in literary/art publications. Among them original one of a kind book-collages, archival prints on canvas and watercolors. He participated in several dozen group shows and had five one man shows that were received with critical acclaim. His art is considered surrealistic, haunting, humorous and metaphysical. In The Collage Handbook by John & Joan Digby published by Thames & Hudson (1985) authors noted: Stimulated by media images Oisteanu makes collages of photographic prints derived from video and television. He is an authentic master collagist.</p> <p>One of his collaborative pieces is now on display at the Metropolitan Museum of Art as part of the world longest Exquisite Corpse initiated by Ted Joans, in the show titled: Surrealism Beyond Borders.</p> |
| | 2 | | Underwater Music | Collage on canvas | 16x11 | \$500.00 |  | |
| | 3 | | Decoding the Pillage Sunset | Collage print on canvas | 16x11 | \$500.00 |  | |